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games, local custom), traditional narratives (tales, ballads and songs, place legends and traditions, drama) folk-sayings (jingles, nursery-rhymes, etc., proverbs, nicknames, place-names, and sayings). There are recorded here many quaint and curious items "about the old-fashioned country-life of the Northumberland Border, its rough gaiety, its bonfire festivals, its harvest-homes, its boisterous weddings," etc. As an example of cure by cumulative qualification the following item (p. 56) may be cited: "If a child be ill, seven men, whose fathers, grandfathers, and great-grandfathers have been blacksmiths, collect in a circle, at the centre of which the indisposed child is laid upon an anvil, and the circle wave their hammers over its head and utter with great force the stroke-groan, 'hegh!' If the child is terrified, the symptom is favorable; if it be regardless of their menaces, life is supposed to be in its socket. To secure the charm each smith has 6d., ale, and bread, and cheese." In some parts of northern England "May goslings" (p. 73) were once as common as "April fools." Among the children's games are: All-in-the-well, chucks and marvels, neivy-neivy-nick-nack (guessing hand game), London Bridge, Two old Jews, Johnny Lingo, etc. The corn-baby has the names Keney, corney-doll, kern-doll, kern-babby, mell-doll; and in Morpeth "a *Mell supper* followed the Harvest Home, and the Kern, or Churn Baby is said to take its name from the rich cream that forms part of the repast" (p. 125). The cumulative song on pages 138, 139 begins with

The first day of Christmas my true love sent to me
One partridge on a pear tree,

and runs to

The twelfth day of Christmas my true love sent to me
Twelve lords a-leaping, etc.

The "Noah Play" (pp. 160-167) is from an ancient play belonging to the Company of Shipwrights in Newcastle-upon-Tyne.

Miss Owen's monograph has been considered at some length elsewhere in this Journal.

NATURGEFÜHL UND NATURSYMBOLIK BEI HEINRICH HEINE. Ein Beitrag zur Würdigung seiner Kunst und Persönlichkeit von Dr. phil. ALEXANDER PACHE. Hamburg und Leipzig: Leopold Voss, 1904. Pp. 164.

The four sections of this work treat Heine as nature-poet, the nature-symbolic element in Heine's works, the literary-historical position of Heine's nature-symbolism, forms and peculiarities of Heine's nature-symbolism (esthetico-critical). Heine is noteworthy among nature-poets as "uniting a pronounced Germanic and an innate Oriental nature-feeling." This he does charming and naïvely, as no other German poet. He halts also often between the classic and the romantic. Added to these qualities are his humor and irony. Part of his position towards nature is seen from the phrase he applies to her: "O Natur! du schöne, stumme Jungfrau! Ich verstehe Deine Sterne, und Du verstehst meine Tränen." He sees the momentary and is, therefore, realistic and true. He is "the father of mod-

ern impressionalism." As compared with Goethe, the Oriental element in Heine, by reason of his half-Asiatic blood, is much more at home and usable for his own purpose, while with the former the loosely cast mantle of Oriental stuff seems still foreign and lets the German form peep betrayingly through again and again. The first and earliest teacher of Heine was the German folk-song (pp. 99-105), traces of whose influence crop out everywhere. Like the folk, the poet has "an overpowering love for lindens, nightingales and moonshine," and for him as for them blood and tears have a secret productive power. Both use, too, the parallel between the life of nature and the life of man. Equally great is the love of both for the rose. The influence of Wilhelm Müller, which Heine himself acknowledged, was also great. It enabled him to make the old folk-song into the new poet-song. To Brentano and Tieck he also owed not a little, — the latter in his second romantic period. The flower-symbolism of Heine is particularly interesting in its relations with folk-song and with the works of those poets who influenced him. The statistics of comparisons with flowers, animals, natural objects, etc., given on pages 139-140, include *starry* eyes, *pearly* teeth, *rosy* mouth, lips, and cheeks, *violet* and *sapphire* eyes, *golden* locks, *ruby* mouth and lips, *pink* mouth and lips, *lily* hands, fingers, arm, bosom, nose, foot, ears, *swan* arm, hand, neck, bosom, etc. Characteristic of Heine is the introduction of culture-*motifs* into the poetic and classic. His reaction to the Orient is good, although he never saw it. As an example of his mingling of diverse things may be cited this phrase, "Süße Ananasduft der Höflichkeit." While Heine feels and uses the elves, nixes, fairies, and goblins of Teutonic folk-thought, he never takes over into his poetry the real gods, Wodin, Baldur, Donar, etc. This notably marks his treatment of the old nature-myth as compared with the classical. Being at once Oriental and German, Heine is a poet who lends himself remarkably well for comparison with the genius and creations of the folk.

A. F. C.

RECENT ARTICLES OF A COMPARATIVE NATURE IN FOLK-LORE AND OTHER PERIODICALS.

ART. Groos, K.: "Die Anfänge der Kunst und die Theorie Darwins," *Hess. Bl. f. Volksk.* vol. iii. (1904), pp. 98-112. Groos does not accept Darwin's view of the origin of art in the sexual life of primitive man. Social-religious life is more powerful as a factor in the higher development of art than is courtship. The need of self-representation is one of the autonomous *motifs* of artistic production, and although unmistakably in relation with courtship, is, even in the animal world, not limited to it alone, but shows its artistic significance most clearly where it is freed from sexuality, and takes on an individualistic or a social character.

CHILD-MYTHOLOGY. Chamberlain, A. F. and I. C.: "Studies of a Child," *Pedag. Sem.* vol. xi. (1904), pp. 264-292, 452-483. Besides other linguistic and psychological material, contains data concerning the *obiter dicta*, imagination, nature-observations, poetry and song, stories, analogy-lore, etc., of a three-year old girl.

DAY-DREAMS. Smith, T. L.: "The Psychology of Day-Dreams," *Amer. Journ.*